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CATALOGUE NO. 407

# ILLUSTRATED CATALOGUE

## Including Part 3 (final) of Prints from the Collection of

# SIR R. LEICESTER HARMSWORTH

## Withdrawn from the Victoria and Albert Museum South Kensington, London

360. Yeisho

## Unreserved Sale
## Friday Afternoon, November 17, 1939
## at 2 o'clock

PUBLIC EXHIBITION: 9 TO 6 P. M.
Tuesday, Wednesday, Thursday, November 14, 15, 16, 1939

Walter S. Scott, *Auctioneer*

J. C. MORGENTHAU & CO., INC.
1 WEST 47TH STREET, NEW YORK
Telephone: Bryant 9-6956

## CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. This sale is unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer,* and *thereafter the property is at the buyer's risk,* and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. *All goods are sold "as is" without recourse and are not subject to return; all books, etc., in groups of two or more offered in one lot sold not subject to return.*
9. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at $2.00 each after the sale.

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The New Gallery of

J. C. MORGENTHAU & CO., INC.

No. 1 WEST 47TH ST., NEW YORK CITY, (3rd Floor)

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

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# NOTE

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We are offering in this catalogue the remaining prints from the collection of Sir R. Leicester Harmsworth: Part III (the final part). As previously stated, many of the prints were on exhibition 1913-1914 in the Victoria and Albert Museum, South Kensington, London: others were shown in 1922 in the exhibition there of "Japanese Theatrical Art." The Harmsworth catalogue of the 1913-1914 exhibition, compiled by E. F. Strange, is offered as lot No. 227.

The Shunzan triptych (No. 317) is finely composed, the line as pure as an etching, and in addition is extremely rare (see Frontispiece). Among outstanding prints of pure beauty are those by Utamaro (Nos. 347, 348); Toyokuni (Nos. 334, 336); Harunobu (Nos. 243, 249); Shunsho (309); and Yeishi's lovely "Promenade" (No. 360), used on the cover.

A very fine print is No. 356, Yeisen's landscape from the Kisokaido, "Rain at Kutsukake station." No. 359, a rare landscape print of the "Two Bridges," is in brilliant original color, was attributed to Sadahiro in the Harmsworth Exhibition, but proves to be Yeisen.

There are fine primitives in this division and we repeat: since a question arose of a few in Part I, which we have since had expertized both in Boston and New York, they are now included with the resultant criticism, and as in Part II, all of the prints in the present sale have been expertized.

MRS. EDWARD TURNBULL.

Plate 1

No. 317. Shunzan. Triptych

# CATALOGUE: JAPANESE PRINTS

## Part III (final): Nos. 178-370 including the Collection of

## Sir R. Leicester Harmsworth, London, England

### Withdrawn from the Victoria and Albert Museum

• • •

(Please note that these prints are mounted and matted for protection, as is usual for Exhibition purposes. Every print offered is in original condition, or as described, although the print cannot be lifted to examine the reverse. The number of fine impressions of rare prints will be found to be a large percentage of those offered.

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### HIROSHIGE: 1769-1858
### HIROSHIGE'S FIRST TOKAIDO VIEWS

178 NIKAWA: or "Monkey Race Track."
Inn and Travellers.

179 TOTSUKA: Inn and Travellers:
A man dismounting. Has been folded.

180 NIPPON BRIDGE: or Nihonbashi, greatly crowded.
THE FIRST STATE and fine early printing.

181 NUMADZU: MOONLIGHT.
Pilgrims returning on the path by the River.

182 HAMAMATSU: The bonfire by the roadside.
A group of peasants.

183 OKABE: THE ROAD BETWEEN HILLS.
Peasants climbing the steep path by a torrent.

184 NIPPON BRIDGE: or Nihonbashi.
The Second state with the bridge almost clear.

185 KAWASAKI FERRY: In view of Fuji.
Fine color: sunset and striated clouds.

186 ONE OF THE FAMED SNOW PRINTS OF THE TOKAIDO ROAD.
Kambara Snow: Scene at Nightfall. Very fine printing with margins.

(Illustrated, Plate 2.)

187 SCENE FROM THE LIFE OF YOSHITSUNE. Gojo.
Moonlight: Yoshitsune and Benkei defending the Palace steps. A fine moonlit landscape.

188 CHUSHINGURA OR THE RONINS' REVENGE. Scene 5.
Kampei who killed the murderer of his Father.

Hiroshige: Continued

189 BON ODORI: A COUNTRY DANCE.
As in clouds: Two masked as Demons.

190 A SHEET OF THREE UNCUT PANELS BY HIROSHIGE.
Moon and Bats, blue sky, Butterflies, Fish (in blue).

### THE BLUE MEDALLION SET OF LAKE OMI
Very Fine Early Work of Hiroshige

191 EIGHT VIEWS OF LAKE OMI:
Half blocks, with the view in a Blue Medallion: The four views on 2 sheets.
Hira Mountain Snow: Seta Bridge, sunset.
Night Rain, Karasaki: Clearing weather, Awazu. (2)

192 ——— Returning Boats, Yabase: Evening Bell, Mii Temple, Autumn Moon, Ishiyama: Homing Geese, Katada.
The four mounted on 2 sheets. (2)

193 FOLDING FAN PRINT (OPEN) BY HIROSHIGE. On a broadsheet.
"Toto Hakkei Series": Sunset at Asakusa: with white sails against the City.
**This rare print from the "8 views of Toto" (Yedo) is in beautiful clear color and condition (except for upper corner damaged by mounting—the blue ground—not the fan).**

194 SNOW VIEW AT NIHONBASHI.
The long bridge, the snowy roofs stretch back to a white Fuji.
**(Illustrated, Plate 2.)**

195 THREE PRINTS FROM SERIES: "YEDO MIYAGE".
Shell Hunting at Suzaki; Festival at Takanawa (note grain of the wood-block); Yeitai High Bridge. (3)

196 MOON'S REFLECTION: Poet admiring. Fine blue.
OI RIVER FERRY: Crowds waiting.
The first from Series: "Shokoku Roku Tamagawa," the second "Gojusan Tsuki". (2)

### SERIES: ROKUJU YOSHU MEISHO ZUYE
Views of Over 60 Provinces: One of Hiroshige's Upright Series

197 SHIMOZUKE: WATERFALL AT NIKKO. "The Back View Fall".
A blue torrent leaping clear from a precipice. VERY FINE.

198 FISHING BOATS AT TOSA.
Five crowded fishing boats in a rushing blue water.

199 YECHIZEN, TSURUGA: View of the Kebi Pines.
IGA, Uyeno, on the Tokaido. Bridge and village. (2)

200 CHIKUGO: CHIKUSE: Fine color.
Swift Mountain Stream, with causeway in center.

201 FUTAMI BEACH WITH TWIN ROCKS AND SHRINE.
THE SADO GOLD MINES. From the Series "60 Provinces". (2)

202 TAJIMA: Waterfall, steep cliffs and path.
MIKAWA: HORAI TEMPLE, in the clouds. (2)

## ONE HUNDRED VIEWS OF YEDO

**One of Hiroshige's Best Liked Upright Series**

203 TSUKI NO MISAKI: Moonlight; an empty balcony.
Shadow of a Geisha on the Shoji. (Shadows are rare).

204 KILN SMOKE: SUMIDA RIVER AND DISTANT SHORE.
A print of good blue.

205 ONMAYA GASHI: Raft approaching a pendant willow.
Has always been a favorite print of the series.

206 TONE RIVER: SUNSET SKY.
Sailboat seen against an outflung net.

207 NIPPON BASHI: WINTER.
City and bridge snow covered. Clear view of Mt. Fuji.

208 KYOBASHI TAKEGASHI: Timber yard by Moonlight.
High brown bridge and people crossing.

209 WOODS AT AZUMA: Cherry trees in blossom.
TOKAIDO HARIMAZE: Fan, fish and two scenes. (2)

210 RYOGOKU YEKOIN: Fuji across the river.
SANJUSANGEN-DO: Timber yard and house. (2)

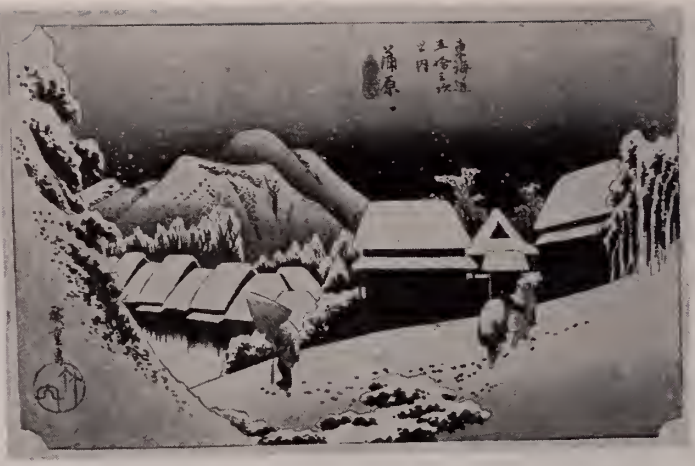
211 SCARCE SHADOW PRINT FROM YEDO, 100 VIEWS.
Meguro Chiyo-ga Iki; Waterfall and shadowed trees.

212 ASAKUSA TEMPLE: WINTER: LARGE LANTERN.
Trees and entrance piled with snow; **the large swinging lantern very effective.**

213 **RAIN AT OHASHI BRIDGE.**
**The most famous rain print of the "100 Views of Yedo," greenish grey water, and heavy rain from soft dark clouds.**
**THE MASTERPIECE OF THE SERIES.**

214 MEGURO TAIKO BASHI: WINTER.
A good snow-print: Foreground, curved bridge, etc., all snow-covered.

215 THE FERRY AT KAWAGUCHI: Narrow and busy river.
SHINAGAWA GOSHOYAMA: Winding path under pines to cherry blossoms. (2)



No. 186: Hiroshige No. 260: Hokusai No. 194: Hiroshige

No. 242
No. 245

No. 243
No. 246

HARUNOBU

Hiroshige: Continued

216 BLUE TSUNOHAZU.
Pines and many people summer cooling.

217 TORANOMON AOIZAKA: New Moon, waterfall and coolies. DAITEMMA CHO: Shopping Street, ladies passing. (2)

"SHOKOKU MEISHO" SERIES

218 FROZEN SUWA LAKE: Snow and Ice.
Good printing in the smoke of the bonfire.

219 TWO PRINTS FROM THE SAME: "SHOKOKU MEISHO." Sanuki Kubotani Beach, Torii and distant sails. Imuba Nume: Boys netting crickets on the heights. (2)

220 RAIN AT OCHAI BASHI: Series "Shokoku Meisho."

---

221 BIRD AND FLOWER PANEL.
Spray of large cherry blossoms and bird.

222 ——— Peach Blossoms and grey Bird on a Yellow ground.

223 ——— MOONLIGHT, DASHING WAVE AND CHIDORI BIRDS.

224 TWO NARROW PANELS. Companion pieces.
Plum Blossoms and Waterfall. Winter Snow and Waterfall. (2)

225 SET OF PANELS: THE FOUR SEASONS. **Mounted as one.**
Famous Views of Yedo: **Rare in a complete set of four.**
Cherry Blossoms at Gotenyama.
Full Moon, Ryogoku Bridge (browned).
Autumn Maples, Kaianji.
Sumida River, Winter Snow. A timber-raft.

226 HIROSHIGE'S YENOSHIMA TRIPTYCH.
Benzaiten Shrine on the towering cliffs, a procession winding at the base.

## A FEW JAPANESE BOOKS

**Including the Harmsworth Catalogue, 1913-1914, of the Victoria & Albert Museum, London, England**

227 HARMSWORTH CATALOGUE: Loan Exhib. London. 1913-1914.
**Compiled by E. F. Strange. 23 plates.** 8vo, wrappers.

228 DESIGNS FOR OPEN FANS.
Color plates. Small folio, native binding.

229 KISOJI: MEISHO ZUE. TOKUGAWA PERIOD.
Famous places in Kiso Province. Black and white. (7)
From Tokyo to Kiso. By A. Rito.

230 JAPANESE NOVELS. 6 vols. By K. Shijin.
Matsura Sayohime Sekikon-Roku. Tokugawa Period. (6)

231 OWARI MEISHO ZUE: Noted places of Owari. 7 vols.
Good condition and many illustrations in black and white. (7)

232 STENCIL AND CLOTH PATTERNS. 5 vols.
Small designs in medallions, squares, etc.
**The volume of Kimono patterns has over 50 cut from native cloth and mounted.** (5)

233 CREST, STENCIL AND CLOTH DESIGNS. 5 vols.
Some colored by hand, some in blue, grey, brown, black. (5)

234 STENCIL DESIGNS IN SMALL PATTERNS FOR CLOTH. Komoncho.
Myriads of patterns, some in blue, brown, etc. (5 vols.)

235 EIGHTEEN VOLUMES: VARIOUS. Hokusai, Harunobu, etc. in Japanese.
Novel by Oguri. **Tokugawa Period**; Gakutei's "Western Tour History; History of a Girl of the Yoshiwara; Book of Noh Dancers, etc. (18)

236 ——— Similar lot: Birds and Flowers; Tokaido Road; Old Arts, etc. (11 vols.)

237 ALBUM: COMPLETE SET OF THE HALF BLOCK TO-KAIDO. By Hiroshige.
The 53 Stations on the road from Tokyo (Yedo) to Kyoto.
**Many well known snow, rain and moonlight scenes in the series.**
Bound in boards, native fashion.

## BUNCHO: 1754-1803

### He Worked for Only About 10 Years Which Accounts for the Scarcity of His Prints

238 BEAUTY WITH A BIRD.
Which sits on her wrist and sings, while the small maid holds the cage.

**(ILLUSTRATED, Plate 5.)**

### TWO PRINTS

Fan Series of Buncho and Shunsho

239 **BUNCHO AND SHUNSHO: 1779.**
Actors on Fans.
Actor as a Samurai. Otami Tomoyemon in a rage. (2)

### BUNCHO AND RISAI

240 TWO PRINTS OF OPEN FAN SHAPE.
Bird and brilliant crimson and white peonies. Harimaze (unusual in a fan) by Buncho, and others. (2)

No. 249: Harunobu
No. 252: Harunobu

No. 250: Harunobu
No. 255: Harushige

Plate 5

No. 265: Kiyomitsu

No. 238: Buncho
Nos. 262-263: Hokushu

No. 267: Kiyonobu

## CHOSUI AND TEISHO: 19th Century

241 MANDARIN DUCKS SWIMMING: SNOWY REEDS. Surimono.
KYLIN AND YOUNG: ROCKS AND PEONIES. Gauffrage. (2)

## HARUNOBU (SUZUKI): 1724-1770

242 THE GIRLS' FESTIVAL: THE THIRD MONTH.
Gathering flowers: One carrying a shady hat, the other stooping, under a Peach-tree, the flowers in gauffrage.
**(Illustrated, Plate 3.)**

243 BEAUTY AS DAIKOKU: THE GOD OF WEALTH.
A favorite fantasy among the Japanese; seated on a yellow bale, carrying a bag and hammer. (Rubbed at the bottom.)
**(Illustrated, Plate 3.)**

244 MOONRISE: MOTHER AND SON.
A Mother grinding rice, shows her little son the moon rising beyond a bank of cloud.

245 LOVERS GATHERING FLOWERS: Square form.
Tea is served on the balcony, and the youth is breaking a branch of Hagi blossoms as they enter.
**(Illustrated, Plate 3.)**

246 **OSEN-CHAYA** (Tea-house): **WINTER.**
A Samurai with a Young girl; servants at the door. He is leaving, wrapped and hooded in black, as she hands him a cup of hot wine.
**(Illustrated, Plate 3.)**

247 MARRIAGE CEREMONY: OPENING SCENE. Oblong form.
The bride meets the bridegroom for the first time.

248 TWO GIRLS VIEWING DAIMONJI HILL FROM A BALCONY.
The scene is near Kyoto. The little maid ecstatic in her delight. The tall girl one of the the most beautiful figures ever drawn by Harunobu.

249 **GATHERING REEDS BY THE RIVER:**
Two Young girls, one stooping to break the reeds; a definite sense of motion in the wide sweep of the wind-blown water.
**(Illustrated, Plate 4.)**

250 A LIVELY QUARREL: FIVE BOYS.
Fighting over a game. **Fine Color and Condition.**
**(Illustrated, Plate 4.)**

251 THE MOUSE-TOY.
Girl with her little sister teasing a boy and his kitten on the verandah.

252 EARLY MORNING SCENE, WITH LOVERS.
The girl is arranging her hair before a mirror, while the youth, half hidden behind the screen, tickles her feet.
**(Illustrated, Plate 4.)**

253 TWO GIRLS WITH A SMALL BLACK DOG.
Near a red gate and a winding stream.

254 ESCAPE OF THE LOVERS KOMURASAKI AND GOMPACHI. Racing past an old willow by a swift stream. A celebrated composition and story. He carries her on his back.
**This was No. 81 of the Harmsworth catalogue of 1913.**

## HARUSHIGE: Fl. 1771.

Follower (and said to be the son) of Harunobu.

255 **THE NIKEN-CHAYA TEA-HOUSE.** Square form. A youth reclining on a balcony. Seated beside him a young girl in soft silks plays the Samisen.
**(Illustrated, Plate 4.)**

## HOKUSAI: 1760—1849.

256 FINE PRINT FROM THE "WATERFALL SERIES."
Agoika-Oka Cascada at Yedo.
**Beautiful clear impression, dark blue and green.**

257 RARE PRINT FROM "THE OCEAN OF A 1,000 IDEAS."
Chige no Umi: fishing with long-handled nets.
MEIKYO KIRAN, TEMPOSAN.
The Aji River, Temposan and bridges, cherry blossoms. (2)

258 **RARE LARGE BIRD AND FLOWER PRINT BY HOKUSAI. Lateral.** Three Kingfishers, Morning-Glories and water-plant.

259 TATSUMASA: WOMEN DRYING CLOTH. Balcony River scene. OCCUPATIONS OF WOMEN: 5 small prints mounted as one. (2)

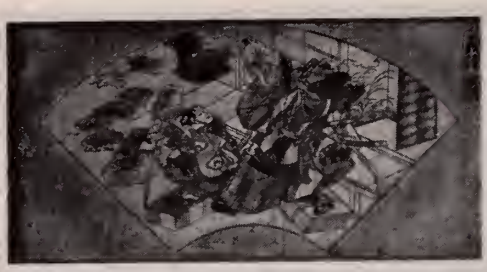
## HOKUSAI, SIGNED "SORI": 1760—1849.

260 **THE COOL OF THE EVENING.** Lateral, 7½ x 20 ins.
Groups of men and ladies summer cooling on the seashore. Rare.
**The Harmsworth catalogue attributes it to Hokusai, although signed "Sori".**
**(Illustrated, Plate 2.)**

## HOKUJU (SHOTEI): Fl. 1820—1850:

Pupil of Hokusai, whose prints show European influence. These prints in demand among English Collectors.

261 YENOSHIMA: HICHIRIGAYAMA.
Fuji in the distance across the Bay, ragged deep blue clouds on a blue sky.



No. 266: Kiyomasu
No. 268: Kiyonobu

No. 351: Utamaro

No. 275: Kiyoshige

No. 271: Kiyomitsu
No. 270: Kiyohiro

### HOKUSHIU (SHUNKOSAI): 1760—1835.

**Pupil of Hokusai, but mainly influenced by Sharaku.**

262 LARGE HEAD OF A WARRIOR.
An Actor as Sadaijin, in a war-helmet.
**(Illustrated, Plate 5.)**

263 ——— Nakamura Utayemon as Kato Kiyomasa.
Splendid black (worm-hole).
**(Illustrated, Plate 5.)**

### KIYOCHIKA: 19th Century.

264 NIGHT VIEW: Moon rising beyond the Torii.

## PRIMITIVES

### KIYOMASU I: 1679—1763.

265 PRIMITIVE: LACQUER PRINT. PANEL.
Ichikawa Yebizo plunging his sword into the fountain.
**A splendid example in good color and condition.**
**(Illustrated, Plate 5.)**

### KIYOMASU II: About 1700.

266 PRIMITIVE: LACQUER PRINT. **In a fan design, on oblong panel.** The Great Hero, Yoshitsune, with Kumasaka. **Hand colored.** Time browned.
**(Illustrated, Plate 6.)**

### KIYONOBU II: About 1700.

267 PRIMITIVE: LACQUER PRINT. Panel.
The Great Danjuro as Watanabe-no-Tsuna, holding a conquered banner.
**Fine clear print with collector's stamp.**
**(Illustrated, Plate 5.)**

### KIYONOBU (TORII): 1663—1729.

**One of the fine primitives of the Harmsworth collection. Exhibited in London in 1914.**

268 A VERY LARGE PRINT, HAND-COLORED. RASHOMON (DEVIL) COMBAT. The Oni of Rashomon, springing from black clouds on the great warrior Watanabe-no-Tsuna, the retainer of Yorimitsu.
**(Illustrated, Plate 6.)**

269 HANAUKI AS A FLOWER PEDDLER. **Beni-Ye.** Broadsheet. In rose and green, with wide hat; buckets of flowers balanced on her shoulder. Kiyonobu. Reprint about 1895.

### KIYOHIRO: 1708—1776.

270 PRIMITIVE: Panel from the "Brothers' Revenge." Ichikawa Masuzo as Soga Goro. **Fine primitive in rose and green.** Exhibited in London, June, 1922. Two small holes.
**(Illustrated, Plate 7.)**

## KIYOMITSU: 1735—1785.

271 PRIMITIVE: Panel from the "Brothers' Revenge." Ichimura Kamezo as Soga Goro. Beni-ye.

**(Illustrated, Plate 7.)**

272 PRIMITIVE: RARE LONG PANEL.
Youth with umbrella, a lantern suspended from his sword hilt.

**Illustrated, Plate 9.)**

## KIYOTSUNE: About 1760.

273 PRIMITIVE: BENI-YE: Panel. Fine color and condition. Ichimura Kichitaro, as Senrimaru, holding a plumed spear. Short rose, green, and black robe.

274 PRIMITIVE: Hashiraye, or long panel.
Early Morning Scene: A girl in her night-dress trims the lamp; above a man under the sleeping-net, from which a girl leans out to light her pipe. The poem, as in "Romeo and Juliet," infers the morn has come too soon.

**Remarkable printing in the net over the sleeping man.**

## KIYOSHIGE: About 1700.

275 PRIMITIVE: LARGE HASHIRAYE, OR PANEL.
Young Samurai with a Bough of Cherry Blossoms. Browned, slightly torn away at bottom, and one place worn, but a very rare primitive.

**(Illustrated, Plate 7.)**

## KIYONAGA (TORII): 1742—1815.

**His art as a print designer considered the highest.**

276 CHERRY BLOSSOM TIME, WITH FIVE COURTESANS AND ATTENDANTS. A particularly lovely figure is the tall maid in green holding on her shoulders a child who ties a poem to the Cherry Tree.

A FINE DIPTYCH: Twilight is indicated by the large lanterns.

277 AN EARLY MEETING. Square form.
Two beauties, Kinutoshi and Hime meet under the willow.

**(Illustrated, Plate 8.)**

278 THREE MAIDS IN THE TEA-HOUSE KITCHEN. Sq. form.

**Early example in fine condition and color.**

**(Illustrated, Plate 8.)**

279 BOYS PLAYING: "FESTIVAL OF KANDA SHRINE."
Square form. Fine clear printing in rose, green and lavender, the Festival Banner especially beautiful.

Plate 8

No. 280: Shiba Kokan
No. 278: Kiyonaga

No. 277: Kiyonaga
No. 281: Koriusai

Plate 9

No. 272: Kiyonitsu  Nos. 284-285: Koriusai  No. 302: Shuncho

## SHIBA KOKAN: 1747—1818.

**Contemporary of Harunobu, whose name he forged, according to his own confession.**

280 PRINT OF SQUARE FORM, SIGNED "SHIBA KOKAN." Beauty in a Cryptomeria Grove, preparing to go to the Shrine.

**(Illustrated, Plate 8.)**

## KORIUSAI: 1720—1782.

281 TEA HOUSE: INTERIOR. Square form. Two courtesans receiving a youth (in disguise), one of whom takes his sword.

**(Illustrated, Plate 8.)**

## FOUR FINE EXAMPLES OF THE HASHIRAYE, OR LONG PANEL, FOR WHICH KORIUSAI IS FAMOUS

282 A BEAUTY AND MOUNT FUJI. **Very fine example.** Title, "Dreams of Good Omen."

283 FURYU ROKKASEN. ON THE WAY TO THE YOSHIWARA PARADE. A Courtesan stopping to let a manservant tie her sandal.

284 A BEAUTY AND HER MAID NEAR THE THEATRE. Where her favorite actor is playing. (Ichimura Kichitaro)

**(Illustrated, Plate 9.)**

285 THE EXCITED BOY. THE DRUM BRIDGE, KAMEIDO. Red Taiko Bridge; the Father and Mother exclaiming over the excitement of the boy who is feeding the fish.

**(Illustrated, Plate 9.)**

## KUNIMASA (UTAGAWA): 1772—1810.

**An early pupil of the First Toyokuni.**

286 LARGE HEAD OF A BEAUTY.
**A Rare Example on a Silver Ground.**

**(Illustrated, Plate 11.)**

## KUNISADA: 1808—1864.

287 THE WRESTLERS: TRIPTYCH. Fierce battle between two gigantic men; an excited umpire.

## KUNIYOSHI: 1797—1861.

288 SERIES: BUYU NAZORAE GENJI. Panels. Suzumushi, Hashi Hime and Yugao (moonlight). (3)

289 ——— Yadorigi; Sekiya (horseback in the mountains); Umeye and Momujigari. (4 panels)

290 TRIPTYCHS. YOSHIWARA SUZUME. (Sparrows as Courtesans and Visitors.)
Minamoto Raiko and Ghosts of the Taira Warriors. (2)

### OKUMURA MASANOBU: 1685—1764.

291 PRIMITIVE: LARGE PANEL. LACQUER PRINT. Toned. Fujiwara Michizane **(Patron of Literature)** seated under Pine and Plum. **Printed on one sheet of paper.**

### KITAO MASANOBU: 1761—1816.

292 DIPTYCH: Series, "Seiro Meikun Jihitsu shu" (Famous Beauties of the Tea-Houses), 1783.
"The Beauties of the Corner House": Komurasake seated, with a pipe; Hanamurasake standing between two seated girls.

### MORONOBU (HISHIKAWA): Fl. 1700

**The man from whose influence sprang the art of color-printing.**

293 **THE JEALOUS ONLOOKER.** Watching Lovers embracing.
**Fine hand colored lateral print. Sq. Diptych.**
**(Illustrated, Plate 10.)**

294 PRINT FROM THE "AMUSEMENTS OF WOMEN."
**Fine hand colored Diptych, as the preceding.**
**(Illustrated, Plate 10.)**

295 **THREE COURTESANS WALKING: .IN BLACK AND WHITE.** One attended by a maid. Self-assurance, modesty and determination shown in the pose of the three. Slightly hand-colored in the designs, and a few worm-holes.
**(Illustrated, Plate 10.)**

### OSAKA, ARTIST

296 GIRL SEEN AT HALF LENGTH, with actor's picture.
FUJIYA ONOBU: A standing girl with sake pot (Hotta). Two hosoye, or panel prints. (2)

### SEKKYO (SAWA): About 1790.

297 FOUR OF THE SERIES "EIGHT VIEWS OF OMI." Half-blocks on two sheets.
**Snow on Mt. Hira; Evening Bell, Miidera;**
**Wild Geense, Katada; Boats at Yabase.** (2)

### SHIGEMASA (KITAO): 1738—1819.

298 HOSOYE, OR PANEL: SCENE FROM THE SOGA PLAY. The beautiful Oiso-no-Tora, a Tayu of the highest class, standing beside the seated warrior, Soga-no-Goro.

### SHIGENAGA (NISHIMURA): 1697—1756.

299 PRIMITIVE: LACQUER PRINT. **Hand Colored and Use of Gold Powder.** A girl in black reading a book.
**(Illustrated, Plate 11.)**

300 EARLY HOSOYE: KYLIN AND BUTTERFLY AMONG PEONIES. Two small prints in one from the "20 Virtues" series. (2)

Moronobu

No. 293 No. 295 No. 294

No. 309: Shunsho
No. 286: Kunimasa

No. 299: Shigenaga

No. 307: Shunsho
No. 348: Utamaro

**SHUCHO (TAMAGAWA): 1790—1810.**

301 TWO LANDSCAPES: Lateral form.
Hot Day, Yenoshima; Crowd at Shiba Zojoji Temple. (2)

**SHUNCHO (KATSUKAWA): 1786—1820.**

302 HASHIRA-YE, or Long Panel.
A young Street-Singer wearing a robe of black stands near a huge lantern.

**(Illustrated, Plate 9.)**

303 INTERIOR WITH FIVE WOMEN. Broadsheet.
Near a shield-shaped window, partly closed.

**Extremely graceful figures in pastel colors, one in rich black.**

**SHUNKO: 1760—1827.**

304 HOSOYE, OR PANEL PRINT. Brilliant rose and black Ichikawa Yaozo with a letter.

**SHUNMAN (KUBO): 1757—1820.**

305 THE PROMENADE: THREE LADIES ON THE RIVER ROAD. One stooping to tie her sandal. **Fine and rare broadsheet** by this artist. An innovation (and surely done much later than Shunman) is the outlining of the obi with gold metal threads.

**SHUNSEN (KATSUKAWA): 1785—1795.**

306 SAWAMURO SOJURO DRAWING A SWORD. Hosoye, or panel. Fine color: pale rose, yellow and lavender, accented by rich black. Shows slight oxidization at sides, and fine gauffrage printing on the haori.

**ICHIKAWA KOMAZO BRANDISHING A SWORD.**
**Hosoye, or panel print, in pale yellows.** (2)

**Companion panels of fine quality by a noted artist.**

**SHUNSHO (KATSUGAWA): 1726—1792.**

307 **HOSOYE, OR PANEL PRINT.**
**Actor as a woman in rose-color drawing a sword.**
Fine printing and color.

**(Illustrated, Plate 11.)**

308 ——— **DANJURO AS A SAMURAI: Drawing his Sword.**
Standing on the shore in rose-color and blue checks.

309 ——— **IAWAI KIYOTARI AS A COURTESAN WITH A BANNER. One of the finest examples of Shunsho and the Actor School.**

**(Illustrated, Plate 11.)**

310 CHUBAN, OR SQUARE FORM PRINT.
A lady in rich robes standing near a Torii beside a Pine tree.

311 INVITATION TO ENTER: Girl and youth.
PEASANT SALUTING A PASSING NOBLEMAN.
Group of Four. (2)

312 NOBLEMAN SEATED IN STATE: Retainer shows a pheasant on a plum bough.
AFTERNOON TEA: A seated Lady and a Youth offered tea and cakes. (2)

313 **SLEEPING GATE-KEEPERS DISCOVERED:**
Lady receiving a Visitor.
LOVERS: CROWING COCK ANNOUNCES IT IS TIME TO LEAVE. (3)

314 HIRAKANA SEISUIKI: Square print in fine color.
Two girls, one holding a monkey, watching a Samurai, with a police officer's staff.

315 HOSOYE, OR PANEL PRINT: **A Fine Figure Panel.**
Actor in black with a flute.

### SHUNYEI: 1767—1819.

316 A SAMURAI IN A WHITE KAMISHIMO.
A noted Hosoye, or panel print, by Shunyei.

### SHUNZAN (KATSUKAWA): 1780—1810.

317 SUPERB AND RARE TRIPTYCH BY SHUNZAN.
So finely composed as to present an unbroken line of hills and trees. **In the foreground walk six ladies of Nobility, accompanied by a man-servant, their robes in rich color and black.**
**AS FINE IN REGISTER AS AN ETCHING.**
**(Illustrated, See Frontispiece, Plate 1.)**

318 SCENE FROM THE "47 RONINS." ACT II. "Matsukiri."
Two girls, one picking a young Pine Tree: A Mitate on the play where a Young Pine is cut as symbolical of the ease with which Lord Moronao can be killed. Square form.

### SURIMONO

**The finely composed and printed cards for the New Year.**

319 HOKUSAI AND HIS PUPIL HOKKEI. Two Surimono.
Bronze kettle on an orange stand; Brilliant crimson Kintoki with his silver axe and a wild boar. (2)

320 AN UNUSUALLY FINE SURIMONO BY HOKKEI:
1780—1850. An enchanting group; six ladies playing cards; much silver and delicate color.

321 SHINSAI AND HISHIKAWA SORI: Two Surimono.
Still Life (Armor-Box, Koto, etc.) from the Genji Monogatari Legend; Beauty near a screen, shows influence of Hokusai. (2)

322 TWO SURIMONO, by HOKUSAI.
Gourd-Bottle, etc.; Bird, plum and willow (delicate). (2)

323 THREE SURIMONO BY HOKUSAI AND HIS PUPIL HOKKEI. Two of War insignia (Hokkei). Superbly printed in silver, black and red. Courtesan and Two Boys near a Torii, by Hokusai. (3)

**In the former so fine is the printing one could pick up the drum-cords and see the holes for the cords.**

324 HOKUBA: TWO SURIMONO:
The Fan Shop, two women.
Girl at an Oriel window, admiring cherry blossoms.
(Gauffrage) (2)

325 BEAUTIES WRITING AND READING, by Hokuba; much silver printing.
PLUM FLOWER AND GIFTS, by Hokkei. Note gold relief. (2)

326 GAKUTEI (fl. 1810—1840): SURIMONO TRIPTYCH. Minamoto Yoshiiye, Minamoto Raiko and Kamakura Udaijin, noted statesmen and warriors, on a gold ground. (3)

327 **HOKKEI.** VISITING COURTESANS. Large surimono. Group of five in rich silks. On a single sheet of diptych size.

328 TWO LARGE SURIMONO BY SADATSUNA: HOKKEI AND TOYOKUNI. The Wrestlers, with a Courtesan as Umpire. Portrait of Danjuro V by Toyokuni, with peony flower (by Hokkei). (2)

SHINSAI: 1803—1845.
Pupil and follower of Hokusai.

329 TEIU: SURIMONO: PEONY FLOWERS AND BUTTERFLY. Uncut triptych, small square form. As a partly unrolled Makimono (picture scroll).

**ONE OF THE FINEST SURIMONO THE HARMSWORTH COLLECTION EXHIBITED IN 1914.**
**(Illustrated, Plate 12.)**

TOYOHARU (UTAGAWA): 1734—1813.

330 THE HACHIMAN TEMPLE, FUKAGAWA, YEDO. Lateral print.

**One of the rare "peep-show" views. Illustrated in the Harmsworth Catalogue, 1913-1914.**

331 NIGHT SCENE, THEATRE STREET, YEDO.
PROCESSION OF THE KOREAN AMBASSADOR PASSING THE DUTCH SETTLEMENT AT NAGASAKI.
The latter showing attempt at European perspective.
Date about 1787. (2)

332 NIGHT SCENE: Shin Yoshiwara. Crowded Street.
SHINAGAWA STATION: Series "Yedo Meisho." Crowded wharf scene, with Daimio procession: Sunset and in warm orange tones. (2)

## TOYOMARU: 1785—1815.

333 IWAI HANSHIRO AS A WOMAN STANDING, HOLDING AN OAR. Soft rose and beige; worm-hole in her long sleeve. Hosoye.

## TOYOKUNI (UTAGAWA): 1769—1825.

**His drawing has great individuality, and in portraying the beautiful women of Japan is often a formidable rival of Utamaro.**

334 TRIPTYCH OF TOYOKUNI'S BEST PERIOD.
Interior of one of the most celebrated houses of the Yoshiwara—"Choji-ya," "House of the Clove"—showing the upper story, where a youth in black leads by the hand a tall girl stopping to speak to a seated beauty; maids finish dressing another; one holds a kitten, etc.

**(Illustrated, Plate 12.)**

335 TRIPTYCH: NIGHT FESTIVAL AT RYOGOKU BRIDGE.
Boats and bridge crowded with sight-seers under a black, starry sky.

336 A PRINT OF FINE PURPLE AND BLACK.
Three ladies and a girl at the foot of Mt. Fuji.
An attendant (unseen) holds the purple umbrella.

**Fine condition and color.** Sheet from a triptych.

337 ACTORS AS YAOYA HANDEI AND HIS WIFE. Shown in a circle.
FOUR DANCING GIRLS IN THE DRESSING ROOM OF A THEATRE. *(2)*

338 A HOT DAY IN SUMMER BEAUTIFUL COLOR.
Two ladies under an umbrella, followed by a maid with a gift.

339 THREE LADIES AND A PET MONKEY. **Fine condition and color. The standing figure holds a large red cup of sake; one plays a samisen; one seated under a Pine Tree.**

340 MITATE ROKKASEN. TWO COURTESANS WITH A BOY. Fine color of lavender and rose, yellow ground.

341 THEATRICAL DRESSING ROOM.
Three women and a boy preparing for the stage;
HOT DAY IN SUMMER:
Man and woman on the beach. *(2)*

342 TOYOKUNI'S FINE "FERRY BOAT" TRIPTYCH.
The two boats meeting in a swirling water, and much conversation among the Eight Women and Five Men, their elegance in strong contrast to the man who is poling one boat.

Plate 12

No. 356: Yeisen

No. 329: Shinsai

No. 334: Toyokuni

No. 361: Yeishi

No. 347: Utamaro

No. 362: Yeishi

Plate 13

Toyokuni: Continued

343 SET OF 12 SHOBAN. **OCCUPATIONS OF WOMEN.** **Mounted on 3 sheets. Graceful figures in delicate coloring. Fine impressions with gauffrage.** (3 pcs.)

344. THE FIRST TO THE FIFTH DANJUROS. Large print, lateral form. A group of portrait heads of these famous actors.

### TOYONOBU (ISHIKAWA): 1711—1785.

345 YOUNG GIRL SEATED, SMOKING.
A large sheet, 20 x 15, in soft old blue, printed about 1895.

### UTAMARO (KITAGAWA): 1754—1806.

346 A SERVANT IN A DREAM MEETING HIS SWEETHEART UNDER A TREE. He is seen at half length.

347 OI OF YEBA-YA WRITING A LETTER. Her maid grinds ink. A famous beauty of the "House of the Crayfish." Note the gauffrage printing. **From one of Utamaro's Finest Series of Beauties.**

**(Illustrated, Plate 13.)**

348 THE FAMOUS BEAUTY HITOMOTO. Reading a letter. Of the "Daimonji-ya" (House of the blue saxifrage).

**Same exquisite Series as above.**

**(Illustrated, Plate 11.)**

349 BEAUTY OF THE YOSHIWARA TALKING TO A MAN. The maid closes her ears. Half length; lower part stained.

350 A TRAGEDY: Ohan and Choyemon with his wife, Okaru. Seen at half length on a grey wash ground. **Very effective.**

351 **KAKEMONO PRINT: A RARE FORM BY UTAMARO.** Full length of a Beauty in a robe of the celebrated "Utamaro blue," patterned in trailing leaves, blossoms and fans.

**(Illustrated, Plate 6.)**

352 NO. 5 OF UTAMARO'S SILK-WORK SERIES.
Girls feeding the silkworms with mulberry leaves.

**Note color and printing of robe of the girl leaning over the basket.**

353 SCENE 9 OF THE "RONINS" PORTRAYED BY BEAUTIES. Showing Tonase, her daughter Konami and her husband, Honzo (disguised)—and this lovely creature wears a striking robe of coal-black striped in fine white lines.

354 **POUNDING RICE FOR NEW YEAR'S CAKES.**
Five men and girls around a big yellow jar. Square form.

Utamaro: Continued

355 FOUR-SHEET PRINT: AMUSEMENTS OF BEAUTY. Matsuba-ya, or House of the Pine. Matsukaza beats a drum; Somenosuke holds a drum on her shoulder; Senoyama plays the flute, and Kisegawa plays with drumsticks. (4)

**A Fine series offset by their robes of rich soft black.**

YEISEN (KEISAI): 1789—1848

356 RAIN AT KUTSUKAKE STATION. Considered one of the best prints of the Kisokaido series, where Yeisen assisted Hiroshige.

**Usually fine impression and condition, margins.**

**(Illustrated, Plate 12.)**

357 CARP SWIMMING UP THE WATERFALL. Kakemono print. Two-toned print in blue and rose, with black.

An upright diptych, **rare form.** Hayashi seal.

358 A SWIMMING CARP: SEAWEED. Rare print of lateral form by this artist.

**Fine printing and condition.**

359 A RARE LANDSCAPE PRINT OF THE "TWO BRIDGES." The Tenjin and Temma Bridges at Osaka. (In the Harmsworth 1913-14 exhibition, this print was attributed to Sadahiro.)

**Fine example.**

YEISHI (CHOBUNSAI): Fl. 1800.

Celebrated with Utamaro and Kiyonaga as the Artist of Beauty.

360 THE PROMENADE: THREE COURTESANS WITH MAID. Beauties of Kakudama-ya. A symphony in grey and black, touched wtih yellow and very soft old rose.

**FINE REGISTRATION AND IMPRESSION.**

**(Illustrated, See Cover.)**

361 THREE LADIES MEETING IN THE GARDEN. A winding stream and blossoming cherry-trees accent their soft brocades.

**(Illustrated, Plate 13.)**

362 TSUREZURE GUSA: TWO LADIES FEEDING A CRANE. Effect of brilliant rose and lavender on a grey ground.

**(Illustrated, Plate 13.)**

YEIZAN: 1800—1829.

363 FINE SNOW AND UMBRELLA TRIPTYCH. Snowy wharf, snow falling; ladies with raised umbrellas enter a boat where two men await them.

YOSHIKUNI (IPPIOTEI): 19th Century.

364 MOONLIGHT ON THE SEA. FISHING WITH FLARES. A large boat moves out of the picture.

## ZESHIN (SHIBATA): 1817—1891.

365 BIRD AND FLOWER PRINTS. Square form.
Large single white Peony and leaves;
Black-head Duck swimming by green reeds. (2)

366 KEIGAKU: Peony, Lily and Iris.

## A FEW EARLY REPRINTS

367 **YEISHI**: Tomikawa of Matsuba-Ya, the House of the Pine with maid. Two Ladies seated. Both on yellow ground. (2)

368 TWO HOSOYE, OR PANEL PRINTS. Similar coloring, rose and green.
Nakamura Kiyosaburo, by **TOYONOBU**.
Onoye Kikugoro, by **KIYOHIRO**. (2)

369 TOYONOBU: A Woman seated, reading.
Large size. Two-color print, rose and green.

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